



British Watercolours

**Ronald Parkinson, Victoria and Albert
Museum**



British Watercolours:

British Watercolours, 1750 to 1850 Andrew Wilton, 1977 William Blake John Constable and Joseph Mallord William Turner are among the ten British watercolorists whose works are analyzed and reproduced in color and black and white

Great British Watercolors Matthew Hargraves, 2007-01-01 Paul Mellon 1907 1999 assembled one of the world's greatest collections of British drawings and watercolors In his memoirs he wrote of their beauty and freshness their immediacy and sureness of technique their comprehensiveness of subject matter their vital qualities their Englishness This catalogue celebrating the centenary of Mellon's birth features eighty-eight outstanding watercolors from the fifty thousand works of art on paper with which he endowed the Yale Center for British Art The selection spans the emergence of watercolor painting in the mid 18th century to its apogee in the mid 19th These works highlight the diversity of British watercolors showcasing both landscape and figurative works by some of the principal artists working in the medium including Thomas Gainsborough Thomas Rowlandson William Blake and J M W Turner **British Watercolours** Tate Gallery, Judy Egerton, 1986 *The Great Age of British Watercolours, 1750-1880* Andrew Wilton, Anne Lyles, 1997 The revolution in watercolours of the later eighteenth century and its Victorian aftermath is acknowledged to be one of the greatest triumphs of British art Its effect was to transform the modest tinted drawing of the topographer into a powerful and highly flexible means of expression for some of the Romantic era's greatest artists among them Thomas Girtin J M W Turner and John Constable The painters of the next generation were no less ambitious and the range of subject matter and technical inventiveness that was sustained for much of the Victorian period was to set a standard in watercolour painting that was without equal abroad In this magnificently illustrated survey of the great age of British watercolours Andrew Wilton and Anne Lyles trace the development of attitudes to landscape and to the human figure in the landscape from 1750 to 1880 They show how once the traditional pen and ink drawing and its augmented washes of colour had been abandoned in order to paint directly in watercolours without pen outlines the way was open for the powerful Romantic landscapes of the following decade and beyond many of which were painted in the wild mountainous regions of Wales and Scotland During the nineteenth century as the gilt framed exhibition watercolour began to challenge the long established oil painting in terms of size and in brilliance of colour and effect the range of subject matter was broadened to include scenes of country and town life from every part of Britain and increasingly from the Continent too By mid century the Near East was attracting many of the greatest Victorian watercolourists including J E Lewis David Roberts and Edward Lear Other leading Victorians who regularly worked in watercolour include the Pre Raphaelite painters John Everett Millais and William Holman Hunt and the American born James McNeill Whistler all of whom are included in this book **British Watercolours from the Oppé Collection** Tate Gallery, Anne Lyles, Robin Hamlyn, 1997 Published to accompany exhibition held at the Tate Gallery 10 9 30 11 1997 *British Watercolours* Scott Wilcox, 1985 **British Watercolours from the John Edward Taylor Collection**

in the Whitworth Art Gallery, University of Manchester Whitworth Art Gallery, 1973 British Watercolours in the Victoria and Albert Museum Victoria and Albert Museum, 1980 Registrant over samtlige akvareller i museet enkelte sort hvide illustrationer **English Watercolors** Graham Reynolds, 1998-04-21 English artists have made a unique contribution to the art of watercolor painting In no other Western country has this very attractive medium been used so consistently or for works of such stature as in England between 1750 and the present day In this general survey of the whole period Graham Reynolds formerly Keeper of Paintings and of Prints and Drawings at the Victoria Albert Museum discusses the paintings of over 100 artists including the well known watercolorists such as Cozens Girtin Cotman and De Wint as well as artists who are equally known for their work in other media Gainsborough Turner Constable Sargent Henry Moore The 140 illustrations 64 in color show the work of these and lesser known artists and reveal the versatility of this medium so the reader will be introduced to its use for illustrative caricature and portraiture as well as to the finest examples of traditional landscape watercolors **Concise Catalogue of British Watercolours and Drawings: Text** Manchester City Art Gallery, 1984

The Great Age of British Watercolours, 1750-1880 Andrew Wilton, Anne Lyles, Royal Academy of Arts (Great Britain), National Gallery of Art (U.S.), 1993 The revolution in watercolours of the later eighteenth century and its Victorian aftermath is acknowledged to be one of the greatest triumphs of British art Its effect was to transform the modest tinted drawing of the topographer into a powerful and highly flexible means of expression for some of the Romantic era s greatest artists among them Thomas Girtin J M W Turner and John Constable The painters of the next generation were no less ambitious and the range of subject matter and technical inventiveness that was sustained for much of the Victorian period was to set a standard in watercolour painting that was without equal abroad In this magnificently illustrated survey of the great age of British watercolours Andrew Wilton and Anne Lyles trace the development of attitudes to landscape and to the human figure in the landscape from 1750 to 1880 They show how once the traditional pen and ink drawing and its augmented washes of colour had been abandoned in order to paint directly in watercolours without pen outlines the way was open for the powerful Romantic landscapes of the following decade and beyond many of which were painted in the wild mountainous regions of Wales and Scotland During the nineteenth century as the gilt framed exhibition watercolour began to challenge the long established oil painting in terms of size and in brilliance of colour and effect the range of subject matter was broadened to include scenes of country and town life from every part of Britain and increasingly from the Continent too By mid century the Near East was attracting many of the greatest Victorian watercolourists including J E Lewis David Roberts and Edward Lear Other leading Victorians who regularly worked in watercolour include the Pre Raphaelite painters John Everett Millais and William Holman Hunt and the American born James McNeill Whistler all of whom are included in this book BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **British Watercolours and Drawings from Rowlandson to Riley**, 1982 **British Watercolours At the V&A Museum** Ronald

Parkinson, Victoria and Albert Museum, 1998 This is an introduction to British watercolours featuring 100 of the best examples from the National Collection at the Victoria and Albert Museum London The selection includes many of the greatest watercolours ever painted by British artists including John Constable William Turner Gainsborough Girtin Cozens Cotman Crome De Wint Varley J F Lewis and Samuel Palmer There are also comments on masterpieces by painters who are now less well known such as Bowler and Boyce Robinson and Richardson The range of images is wide from landscape scenery in Britain and abroad the traditionally accepted subject matter for watercolour painters treated by both amateur and professional artists to satirical comment on contemporary life and the careful depiction of flowers and animals The historical period is also broad from the 16th century watercolours by Jacques Le Moyne de Morgues to the 1992 work by Andy Goldsworthy which is partly photographic and partly watercolour mixed with the liquid from a melted snowball Ronald Parkinson is the author of *John Constable The Man and His Art* *Forty Two British Watercolours from the Victoria and Albert Museum* Victoria and Albert Museum, John Murdoch, 1977 Donated The Margaret A Bailey Art Collection **A British Watercolours** Whitworth Art Gallery, Charles Nugent, 2003-07-25 The Whitworth Gallery founded in 1889 holds one of the finest collections of British watercolours and drawings This is the first book to publish this outstanding group of works in its entirety and provides a fascinating insight into the collection The collection is especially important because of the broad range of artists it encompasses Holdings of Turner and Girtin are particularly significant as are the works by Alexander and John Robert Cozens While the main strength comes from the eighteenth century there are also important nineteenth century entries including famous watercolours by Ford Madox Brown Millais Burne Jones Rossetti and Holman Hunt Combining broad popular appeal with scholarly interest this watercolour collection provides a source of enjoyment to the many collectors of English watercolours The book begins with a brief introduction to the background of the collection followed by each work presented alphabetically by artist Each entry includes a short biography and description followed by listings of other works All 2 500 works are included 2 000 of which are illustrated in black and white and 32 in colour **British Landscape Watercolours, 1600-1860** British Museum, Lindsay Stainton, 1985 British artists from Hollar to Ruskin excelled in the art of the watercolour In its delicate strength they found the perfect medium in which to express a growing response to Nature and their environment Artists such as Sandby Girtin Turner and Cotman travelled in search of romantic landscapes picturesque ruins and dramatic urban skylines visiting places as diverse as the Yorkshire moors Norwich Venice and Rome Over 140 of their finest watercolours are reproduced here in full colour and discussed in detailed notes In the introduction Lindsay Stainton explores the development of the relationship between Nature and Art and shows how patrons and the public could influence the life and work of an artist during this golden age of British painting Book cover *British Landscape Watercolours, 1750-1850* Jane Munro, 1994 Rarely exhibited and in superb condition the watercolor collection in the Fitzwilliam Museum Cambridge is one of the finest in the world This book contains the gems of that collection approximately

150 all of them reproduced large and in color mostly for the first time The most famous artists of this the Golden Age of British watercolor art are all represented Turner Cotman DeWint Cox Cozens Girtin Palmer Constable Ruskin Sandby Towne Varley together with some less well known or better known for work in other media Wilson Wright of Derby Romney Gainsborough Holland for example But the collection is most remarkable for the outstanding quality of the individual paintings and Jane Munro Senior Assistant Keeper at the Museum emphasizes this in a text that closely examines each particular work and locates it in the artist s career *Forty Two British Watercolours from the Victoria and Albert Museum, London Phoenix Art Museum, Phoenix, Arizona... ,1977* **English Watercolours and Drawings** Andrea Rose,Birmingham Museums and Art Gallery,1980 **English Watercolours and Other Drawings** National Gallery of Scotland. Department of Prints and Drawings,1979

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